



## Current Exhibitions



© Shirin Neshat

### **"Treasury of the World": Jeweled Arts of India in the Age of the Mughals**

*North Exhibition Gallery, through May 19*  
More than 300 items of royal adornment, ceremonial weapons, and other extraordinary objects

### **Photography Transformed: Selections from the Metropolitan Bank & Trust Collection**

*Galleries 109–112, through April 28*  
A unique opportunity to see a major collection of contemporary photography, which emphasizes recent mural-sized work in color

### **Visions of India: Photographs by Ram Rahman**

*Galleries 104–105, March 2–May 8*  
A penetrating examination of contemporary India

### **Travel Photography: Early Images of India**

*Gallery 103, March 2–July 17*  
Photographs made in India in the mid 19th century

Above: Shirin Neshat's haunting images are enriched by her work in film and video (*Untitled*, from the series *Rapture—Women Scattered*, 1999, gelatin silver print, 118.1 x 179.1 cm, Metropolitan Bank & Trust Collection).

Cover: An extraordinary turban ornament from "Treasury of the World": Jeweled Arts of India from the Age of the Mughals (gold with enamels, set with emeralds and diamonds, h. 17.3 cm. The al-Sabah Collection, Kuwait National Museum)

## From the Director

Dear Members,

While our visitors continue to be dazzled by "Treasury of the World": *Jeweled Arts of India in the Age of the Mughals* from the al-Sabah Collection of the Kuwait National Museum, many other new presentations are emerging in our permanent collection. The recently given wall piece by Frank Stella presented Jeffrey Grove, who joined our staff last June as curator of contemporary art, an opportunity to make a stimulating change in our contemporary galleries, and our galleries devoted to pre-Columbian art have been transformed by Associate Curator Susan Bergh as she makes way for new acquisitions and a lucid interpretation of our fine holdings. Curator Henry Hawley's article on a French gilded ewer describes a yet unrepresented aspect added to our 19th-century galleries.

A remarkable corporate collection from Cleveland is featured in our South Galleries. The international scope and quality of *Photography Transformed: Selections from the Metropolitan Bank & Trust Collection* is a testament to the keen eye and leadership of Robert Kaye, museum trustee and CEO of Metropolitan Savings.

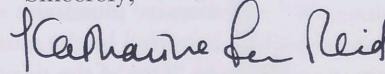
Four guest lecturers appear here this month. Two will speak on topics related to the *Jeweled Arts of India* exhibition: Susan Strange from the Victoria and Albert Museum in London talks on Sunday the 3rd, and Joseph M. Dye III from the Virginia Museum of Fine Arts stops in on Sunday the 10th. Textile artist Jane Dunnewold talks about her work on Friday the 8th. Malcolm Miller,

renowned architectural scholar, joins us on Sunday the 10th to share his impressions of the beloved and revered Chartres Cathedral.

The Indian dance ensemble Nrityagram performs on Friday the 8th in a VIVA! concert. Then the Jazz on the Circle concert series brings composer and bandleader Ron Carter on Saturday the 16th. The early music chamber group Camerata Köln makes its museum debut on Wednesday the 6th. On Wednesday the 27th, American Baroque brings a distinctly modern sensibility to period-instrument performance. *The Postmodern Movie Musical* looks at how today's directors have expanded the conventions of this storied genre. Rounding out the films is a documentary on a 1998 production of the opera *Turandot*, staged outdoors in Beijing's Forbidden City.

Finally, I would like to express, on behalf of the museum staff, our pleasure at the appointment of James Bartlett as the new president of the board of trustees. We have enjoyed his love of the collections and his enthusiasm for the museum in his previous roles as chairman of the Accessions Committee and of the Architect Search Committee. We know that all our members join us in warmly welcoming him.

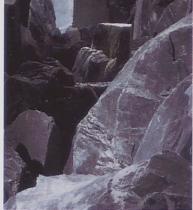
Sincerely,



Katharine Lee Reid, Director

An inspired renovation of the ancient American gallery was completed in November. Carefully placing groups of related objects in geographic, chronological, and cultural context, curator Susan Bergh also emphasized the pure aesthetic power of these works of art. Her article on p. 8 discusses a new acquisition, a thin stone head that joins a distinguished group of objects related to the ancient ballgame played in the Gulf-coast state of Veracruz.





# Mapping New Terrain



*The heavyweights: Gallery 243 now contains Frank Stella's 1,700-pound Çatal Hüyük, Richard Long's solid slate Cornwall Circle, and Anselm Kiefer's Lot's Wife, which is painted on sheets of lead.*

**J**effrey Grove stops beneath Frank Stella's massive aluminum sculpture *Çatal Hüyük*, acquired by the museum a few weeks earlier. "One of the things I really love about the Stella," he says, "is that it incorporates these elemental ancient forms and yet was created in part using computer-generated images." The gleaming new sculpture is part of a reinstalled gallery 243, the large room of which also features Richard Long's *Cornwall Circle*, back on view for the first time since before the 1998 renovation of the Armor Court (its original home), a photographic triptych by Long, a photographic matrix by Hilla Becher and Bernd Becher, and Anselm Kiefer's *Lot's Wife*. Though few in number, these works make a strong collective statement about the diversity of contemporary artists.

"One of the signal traits of contemporary art," says Grove, "is that there's no dominant thread. There is an extraordinary multiplicity of approaches; certain issues erupt for a while, but then are absorbed. Contemporary art is just devouring culture, jumping on all the latest technology and then mixing it back in with what has gone before. It draws on the media and is accelerated and magnified by the media, both a creation of culture and a creator of culture."

He walks in an arc around the jagged slate peaks of *Cornwall Circle*. "Richard Long's work is about a personal relationship with the earth. Noth-

ing he did in mining the slate and arranging the stones in this way couldn't have been done thousands of years ago, but it would not have been significant then in the way that it is to us now, because of the way the human relationship to the land has changed. Long is a great example of how contemporary artists tend to look for whatever medium seems best suited to express their ideas." Motioning toward *Thirty-seven Campfires*, Long's triptych about walking across Mexico, a group of three photographs with text, Grove continues: "This is different from the idea of a photograph as a document. It's the communication of a story about the artist moving in this landscape. We also own a large mud drawing by Long, and that too explores the human relationship to the earth. One of my desires in installing the galleries is that visitors will understand the diverse approaches that an individual artist might take—that someone like Richard Long has a strong set of ideas that link among various pieces, though their physical characteristics may be very different."

"So many contemporary artists produce work in more than one medium," he says, "that it doesn't do them justice to show all the photographs in one place, all the prints in another place, all the drawings somewhere else. So in these galleries the curatorial departments work together in a fabulous collaborative process to show visitors how these artists create."

Jeffrey Grove with works by Sol LeWitt and Agnes Martin in gallery 239.

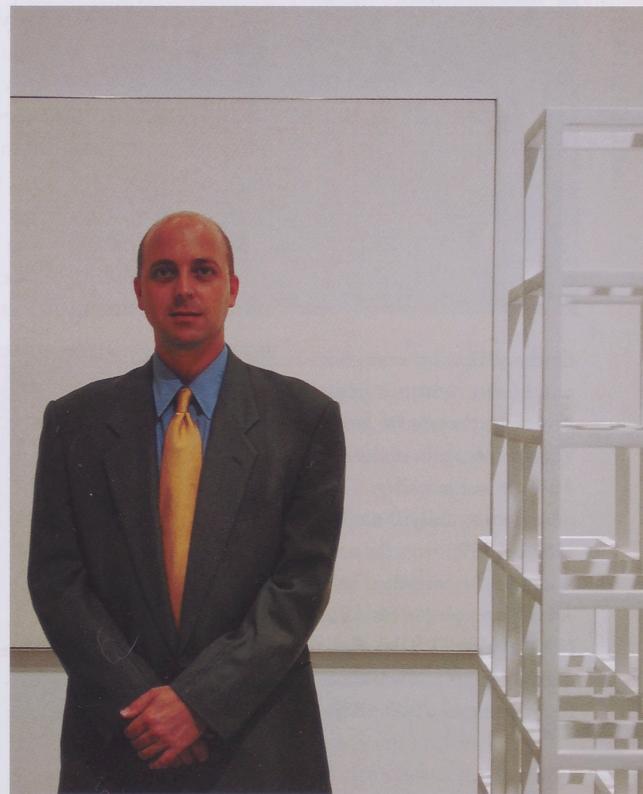
Grove joined the museum last summer as curator of contemporary art. The new position was created when the former department of contemporary art and photography was separated into two departments, and Tom Hinson, thanks to his great success over the past two decades in building a first-rate photography collection, became curator of photography. Initially trained in industrial design, Grove later earned a master's degree in art history and archaeology from the University of Missouri. "Then, as I began to think about becoming a curator," he says, "I looked for a Ph.D. program that would couple the academics with work in a major museum, and the program Case Western Reserve University has with the Cleveland Museum of Art is one of very few. I received a fellowship and came here in 1990 and '91." After stints as curator of exhibitions for the Akron Art Museum and helping to set up the new International Spy Museum in Washington, he learned of the Cleveland position. "This was my training ground, so being here seems natural—but it's also beyond what I ever dreamed."

The biggest challenge for any curator is building a collection. "Collecting contemporary art for

Stella's Çatal Hüyük (level VI B) Shrine VI B.1, 2001 (aluminum pipe and cast aluminum, 246.4 x 322.6 x 231.1 cm, Gift of Agnes Gund and Daniel Shapiro and John L. Severance Fund 2001.126). See also p. 4.



The installation crew at work in December.



an encyclopedic comprehensive museum is a little bit dicey," says Grove. "We could be 100 percent safe and get only certified masterpieces, but then we would miss a lot of opportunities. We have a great Mark Rothko that we never could have afforded if we had waited 20 years to buy it. But at that time, nobody knew how important he would be. It's a gamble. There is an inherent high level of risk in building a first-rate contemporary collection. But it's also necessary to have some distance and reflection. You can't just follow the latest trends and hope everything sifts out in the end. That wouldn't be a responsible use of the museum's resources. So it's a very delicate balance. Ultimately, the museum has to bank on the investment it has made in its curatorial staff."

Two youngsters climb the stairs into the gallery and veer right, toward *Cornwall Circle*. Gesturing with their arms, they mimic the circular forms of it and the *Stella* hanging on the wall beyond it (to Grove's delight). One boy crouches and peers across the rocks while the other walks over to the *Stella*, craning his neck upward. Then he turns to ask, "How did that get up there?"

Oversimplifying somewhat, Grove replies, "With a very big crane."

■ Gregory M. Donley, Senior Writer/Designer, External Affairs



# Morel's Silver Ewer

**I**t has been commonly accepted that the decorative arts suffered a steep decline in technical and aesthetic quality after the first quarter of the 19th century. New methods of working were introduced and, when employed solely to reduce costs, the results indeed were often qualitatively negative, but when other objectives prevailed and traditional methods were used, it continued to be possible to produce objects of great intrinsic beauty. Such is the case with a small, covered vessel, or

ewer, made in Paris of gilded silver by Jean-Valentin Morel (1794–1860) during the rather brief period in the middle of the 1840s when he was in partnership with Henri Duponchel (1794–1868) in the firm known as Morel et Cie.

Morel was a Parisian by birth. His father was a lapidary, a fashioner of objects made of hard stone—in this case specializing in the carving of rock crystal. His mother's family were silversmiths. As an adolescent, the young Morel worked with a

*Outstanding craftsmanship and quality mark this gilded silver ewer, made by Jean-Valentin Morel in about 1845. It was possibly designed by Jules Dieterle (1811–1889), with figural sculpture by Jean-Baptiste-Jules Klagman (1810–1867) (21.4 x 15 x 12.8 cm, Bequest of John L. Severance [by exchange] 2000.138).*



The style of the ewer's putti (left) suggests the work of the sculptor Klagman. The unusual shape of the cartouche (right) is recognizably typical of Morel, but despite considerable research the family represented by the coat-of-arms is still unknown.

Below right: Many of the ewer's design elements, including its eccentrically shaped cartouche, are also evident in this sugar basin made by Morel (copy photograph from "The Goldsmith's Work of M. Morel," The Art Journal 12, 1850, pp. 289-90).



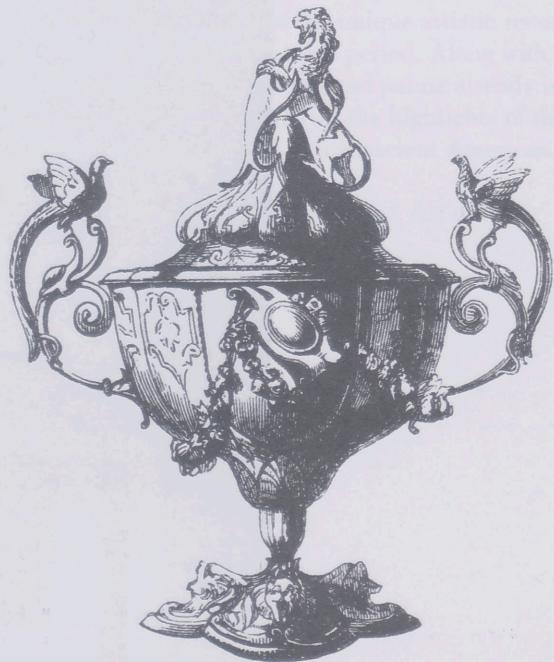
well-known maker of gold boxes, Adrien Vachette, from whom he undoubtedly learned the exacting craft of extremely precise creations in precious metals. Later on, Morel worked as a metalsmith and jeweler under the aegis of several Parisian firms that specialized in the production of luxury goods. This phase of Morel's career culminated with his appointment in 1833 as chief of the workshop of the Parisian firm of Fossin, which was the successor of Nitot, the principal supplier of precious objects to Napoleon I. Toward the end of that decade, he collaborated with the sculptor Jean-Baptiste-Jules Klagman, the goldsmith Francois-Désiré Froment-Meurice, and the armorer Jean-André-Prosper-Henri Lepage in the creation of an elaborately decorated sword that was given by the municipality of Paris to the Comte de Paris, grandson of the then reigning monarch, Louis-Philippe. Clearly Morel had achieved a position of high regard in his field.

In 1842 the partnership of Morel and Duponchel was formed and for the next six years functioned as a leading Parisian jeweler and silversmith. The political and economic disruptions caused by the end of the Bourbon dynasty and a legal dispute with his partner led Morel, like many of his contemporaries, to move with his workforce to London, where he quickly re-established himself as a supplier of luxury goods of the highest order. Among his patrons was Queen Victoria. Morel exhibited at London's great Crystal Palace exposition in 1851 and later in Paris at the Exposition Universelle of 1855, where he was awarded a grand medal of honor. Despite this kind of success, he did not flourish economically and by the time of his death in 1860 was no longer actively engaged in his chosen field of endeavor.

Morel's personal expertise as a craftsman was that of a *ciseleur*, providing the details and finishing touches to fine metalwork. The museum's ewer clearly demonstrates the careful application of such talents, though by the time it was made, Morel was probably no longer doing such work himself. Instead, his contribution to its creation

was likely that of the chief executive of a large firm who established its general stylistic program and supervised execution of its wares to ensure that they met, in his case, a set of high technical standards. Beyond that, he probably relied on others. His collaboration with the sculptor Klagman has been mentioned, and the style of the putti decorating the ewer indicates Klagman's authorship. It has been further suggested that another contemporary, Jules Dieterle, may have conceived the ewer's design. If that is the case, he must also have established the taste that permeated the firm's products, for the quatrelobe design of its form and many of its decorative details, such as the flower garlands and eccentrically shaped cartouche, can be found on other pieces made by Morel. Whatever the methods of design and manufacture and whoever may have contributed to their realization, the results certainly equal the finest European silver of any vintage.

■ Henry Hawley, Curator of Baroque and Later Decorative Arts and Sculpture





# Art from the Sacred Ballgame

**F**orms of a ballgame were played at many times and places in ancient Mesoamerica, the area now occupied primarily by Mexico and Guatemala. But, for reasons we do not yet understand, the game stimulated the creation of a multitude of stone sculptures only between about AD 600 and 1100 in the Mexican gulf-coast state of

*The eyes of both the human and the supernatural creature in the headdress probably once were animated with inlay, perhaps a white shell iris and a darker stone pupil. Pigment traces indicate that the head was brightly painted at one time, although the large area of red on one side may have been sprinkled when the sculpture was buried. The identity of such heads is unknown; they may represent heroic young ball-players, ballgame patrons, or figures from the game's lore (h. 61.7 cm, Severance and Greta Millikin Purchase Fund 2001.89).*

Veracruz. Among these are some of the finest works of art ever fashioned by ancient American artists, as the museum's newly acquired *Thin Stone Head* amply demonstrates. The human face is detailed with great delicacy and sensuousness, especially in the lips, which are parted as though in breath or speech. Above soars an unusually tall,





This extremely fine hip protector, from the same region and period as the stone head, embodies a major theme of the ballgame: the connection between fertility and death. It is made of greenstone, a precious material that, through its color, symbolizes the lush burgeoning of nature after

the rainy season. The imagery, however, is menacing: a monstrous head snarls from the curve and human skulls embed the sides (w. 39.4 cm, Leonard C. Hanna Jr. Fund 1973.213).

tapered headdress, its base formed of a supernatural creature's snouted head.

Like others of its kind, the head narrows to a blade-like edge at the front (a shape that remains unexplained), and the bottom is notched. The notches suggest that the heads rested upon something when in use, perhaps the edge of a building or platform, or on a U-shaped hip protector, another kind of ballgame sculpture. Thin stone heads seem to have evolved into a third ballgame sculpture type known today as *palmas*, after their palm-frond shape.

At least two of these sculpture types seem to imitate lightweight gear that was worn during play to shield the body from bruising encounters with a heavy, rubber ball: hip protectors mimic thick, padded belts on which *palmas*, or chest protectors, were mounted. Although hieroglyphic writing from the period provides no clues about how the game was played, we can assume, based on the sculptures and other evidence, that players could not use their hands or feet to return the ball, instead bouncing it from their hips. The game could have pitted either teams or single competitors against one another in walled, alley-like ballcourts sometimes equipped with "end zones."

The sculptures perhaps found use during game-related ceremonies, though we do not know how. The game's purpose remains equally mysterious. Surely enjoyed as a sport and public specta-

cle, the game also may have served as a surrogate for war and thus as an important vehicle for diplomacy and for building community pride and spirit. Among the 16th-century Aztec, whose later form of the game was recorded by Mexico's Spanish conquerors, elites used the game to bolster their power and wealth by wagering vast sums as well as territory on its outcome. Perhaps the same was true at an earlier time in Veracruz.

However, the Veracruz ballgame also had a profound religious purpose, judging from the imagery of ballgame sculptures and reliefs that line the most elaborate ballcourt at El Tajín, the elegant capital of the gulf-coast region. That purpose, it seems, was to ensure the cycles of the sun, moon, and planets that control alternation of the seasons and, consequently, agricultural fertility. These cycles, of day to night and summer to fall, probably were viewed as contests between cosmic forces for which the ballgame served as earthly expression. Testimony to the struggle's violence lays in the sacrifice of ballplayers (or their substitutes), whose deaths most likely were meant to encourage rebirth of the sun from darkness and continued fertility for the living.

The museum's stone head, which dates from AD 600 to 900, is part of the unique artistic record of an institution central to its period. Along with an extremely fine hip protector and *palma* already in the collection, it forms one of the highlights of the newly renovated gallery of the ancient Americas.

■ Susan Bergh, Associate Curator, Art of the Americas and Oceania

The Great (South) Ballcourt is one of at least 11 courts at El Tajín in Veracruz. Its walls are lined with six detailed reliefs, two of which depict elaborately dressed humans who, around their waists, wear hip protectors that support *palmas*, or chest protectors. In one relief a hip protector also supports a head similar to some thin stone heads.





## TALKS AND FAMILY EVENTS

# Jeweled Arts of India Special Lectures

### The Sublime Thrones of the Mughal Emperors

Sunday, March 3, 2:00.

Susan Stronge, Victoria and Albert  
Museum, London.

### Miniature Paintings as Docu- ments of Mughal Jeweled Arts

Sunday, March 10, 2:00.

Joseph M. Dye III, Virginia  
Museum of Fine Arts, Richmond.

Docent Gail  
Calfee leads a  
highlights tour.



## Lectures and Art Appreciation Classes

### Jane Dunnewold

Friday, March 8, 7:00.

Artist Jane Dunnewold describes creating sumptuous "art cloth" with visual depth and complexity. Sponsored by the Textile Art Alliance. Call Rose Corrick Erbach for more information: 440-498-9744.

### Medieval Stained Glass and Sculpture of Chartres Cathedral

Sunday, March 10, 4:00.

Scholar Malcolm Miller presents a spellbinding tour of the world's grandest High Gothic cathedral. Co-sponsored with the Cleveland Rowfant Club. \$10, CMA members \$7, free to students and faculty with ID.

Malcolm Miller



## NEW WEEKLY TOURS

### New Weekly Highlights Tours

led by docents have been added to the museum's evening and weekend schedule, Wednesdays and Fridays at 6:00 and Saturdays and Sundays at 3:00. Thanks, docents!

These supplement the existing schedule of talks 1:30 daily and Saturdays at 10:30 during museum art classes. The 1:30 talk on the 1st Sunday is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours. Talks meet in the lobby.

### Seeing Red

Saturday, March 2, 10:30, Sunday the 3rd at 1:30, and Wednesday the 6th at 1:30. Jean Graves

### Art of the Andes

Saturday, March 9, 10:30. Mary Woodward

### The Power of the Palette

Sunday, March 10, 1:30. Anita Peebles

### The Art of Self-Defense

Wednesday, March 13, 1:30 and Wednesday the 27th at 1:30. Debbie Apple-Presser

### Indian and Mughal Miniatures

Saturday, March 16, 10:30 and Sunday the 31st at 1:30. Seema Rao

### Indian Sculpture

Sunday, March 17, 1:30. Joellen DeOreo

### Recent Acquisitions

Wednesday, March 20, 1:30. Joellen DeOreo

### Guelph Treasury

Saturday, March 23, 10:30 and Sunday the 24th at 1:30. Saundy Stemen

## Family Programs

### Family Express

Sundays, March 3, 10, 24, and 31, 2:00-4:30.

*Sparkle, Shimmer, and Shine.* Join us for this free, intergenerational workshop where everyone creates interpretations of Mughal jewels.

### Festival of India

Sunday, March 17, 1:00-4:30. Hands-on workshops for all ages, gallery talks, dance demonstrations, bridal fashion show, storytelling, and more.

### Sunday Fun Day

Sunday, March 17, 2:00-4:30. Workshops are free, drop-in, hands-on, and for the entire family. *Tales from India*, storytelling 2:00-3:00. *Elegant Elephants*, workshop 3:00-4:30. Paint a patterned parade of petite pachyderms.



## Adult Studio Classes

Art Classes for Adults. Registration starts February 18; call 216-707-2655.

### All-day Drawing Workshop

Saturday, March 23, 10:30-4:00. Sun-Hee Choi, instructor. Intensive class for beginners to advanced, sketching from figurative sculptures in the galleries. Limit 15. \$60, CMA members \$30. Fee includes materials.

### Drawing

Eight Wednesdays, March 27-May 15, 1:00-3:30.

Jesse Rhinehart, instructor. Visit the collection; work from a live model and still-lifes. Media include pencil, charcoal, conté, and ink. Limit 15. \$125, CMA members \$90. Fee includes materials.

### Beginning Watercolor

Eight Thursdays, March 28-May 16, 9:30-12:00.

Jesse Rhinehart, instructor. This class provides an introduction to the medium of watercolor. Limit 15. \$150, CMA members \$110. Fee includes paper and stretchers; participants provide their own paint, palette, and brushes.

### Painting in Oil: Still Life, Portraiture, and Landscape

Ten Fridays, March 15-May 17, 6:00-8:30.

Susan Gray Bé, instructor. Balance of color, pattern, contrast, texture, and, most importantly, form can strengthen composition in oil. The needs of the beginner as well as the experienced painter will be met by encouraging students to become sensitive to color preferences and other important aesthetic choices as they learn to create form and strengthen composition. Limit 12. \$140, CMA members \$70. Additional \$60 supplies fee.

**This Haniwa in the Form of an Archer from about AD 500 stands watch in the Japanese screen room, gallery 121 (Japan, Kofun period, earthenware with applied, cut, and incised designs and red slip, Severance and Greta Millikin Purchase Fund 1999.170).**



*The spring session of Museum Art Classes for young people begins Saturday the 2nd.*

### PERSONAL FAVORITE

"I like this *haniwa* because of his simplicity," says Jean Graves, instructor in the education department, "and because of his Prince Valiant hairdo." The term *haniwa*, which means "clay circle," is used to describe a type of ceramic sculpture found around ancient Kofun burial mounds in Japan. "Haniwa appear in many forms—humans, animals, columns," she says. "One of the most common types is a female figure doing a kind of Mae West pose, with one arm thrown behind the head. They're all hollow, they're all ceramic, and they all have this hole in the front and another in the back."

"We're very fortunate to have this wonderful archer made in about AD 500. He is in good condition; if you look on the back you can see some traces of original paint and a place where his quiver was attached. I really enjoy talking to visitors about what they think

## Community Arts

### Parade Leadership Workshops

Parade the Circle Celebration 2002 is Saturday, June 8. Free training workshops in parade skills for leaders of school or community groups begin in March on Tuesday evenings at the warehouse studio. For more information and a schedule, call Nan Eisenberg at 216-707-2483. Public workshops at the museum begin April 26.



his function would have been. Trick question, because it's not clear to us. Did he protect the dead? The living? There are traditional poems in which *haniwa* take on a ghostly role, so people have proposed that the holes might allow wind to whistle through and make eerie noises. Or maybe they were vents to prevent breakage during firing, or perhaps one could put a pole through the holes and carry it—but it's all speculation. I especially love his eyes and his little grin. Maybe he knows something we don't."



## Performing Arts

Only a limited number of tickets are available to all VIVA! concerts.

### The Nrityagram Dance Ensemble of India

Friday, March 8, 7:30.

The ten-member ensemble of dancers and musicians is one of India's most illustrious cultural ambassadors, introducing international audiences to the power and magic of



Indian Odissi dance. See the new full-length Savitri ("Daughter of the Sun"), based on an ancient text that dates back 2,000 years. \$27 and

\$23; CMA members \$23 and \$20.

"The glowing, nuance performing is irresistible ... astonishing in their delicate synchronization and fluidity." —*New York Times*

### Jazz on the Circle:

### Ron Carter Quartet

Saturday, March 16, 8:00.

The most recorded jazz bassist of all time, Ron Carter for years anchored the groundbreaking quintet of Miles Davis. Hear selections from his latest album, the Latin-influenced *When Skies Are Grey*. \$26 and \$18; CMA members \$24 and \$16. Call 216-231-1111 for tickets.

### Coming up in April:

*Marcel Khalife and Ensemble: The Music of Lebanon*, Friday, April 19, 7:30, and *Emil Zrihan: Jewish Music of Morocco*, Sunday, April 21, 7:30.

## Nia Coffee House

Friday, March 22, 6:00–9:30.

The Kwanzaa principle of Nia refers to a sense of purpose in building community. Music, poetry, and open microphone in the Museum Café featuring the *Judy Strauss Trio*.

Nrityagram

For event tickets, visit or call the Ticket Center, 216-421-7350 or 1-888-CMA-0033.

## Gala Music Series

### American Baroque

Wednesday, March 27, 7:30.

*Uncommon Grounds: The Art of the Repeating Bass Line* with works by Marais, Pachelbel, Purcell, Reynolds, Dornel, Leclair, and others. Stephen Schultz, flute; Gonzalo Ruiz, baroque oboe; Elizabeth Blumenstock, violin; Roy Whelden, viola da gamba; Joanna Blendulf, cello; Jung-Hae Kim, harpsichord. Founded in San Francisco in 1986, some of America's most accomplished and exciting baroque instrumentalists define a new, modern genre for historical instruments. Pre-concert lecture by Beverly Simmons at 6:30 in the recital hall. \$20 and \$18; CMA and Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.

"Ranked among the most exquisite experiences of recent years." —*San Jose Mercury News*

## Musart Mondial

### Virtuoso Baroque Music from Germany: Camerata Köln

Wednesday, March 6, 7:30.

Michael Schneider, recorder and flute; Karl Kaiser, flute; Sabine Lier, violin; Ingeborg Scheerer, viola and violin; Rainer Zipperling, cello and viola da gamba; Sabine Bauer, harpsichord. Utilizing the finest historical instruments and scholarship, Camerata Köln presents a program of works by Stölzel, Fasch, J. S. Bach, C. P. E. Bach, Quantz, and Telemann in their museum debut. \$15; CMA members and senior citizens \$8; students \$5; Musart members free.

"...played with a liveliness and virtuosity that one seldom experiences in chamber music." —*Los Angeles Times*

## Musart Matinée

### Robert Parkins, organ and positiv organ

Sunday, March 17, 2:30.

The Duke University professor offers works by Antonio de Cabezón, Frescobaldi, J. S. Bach (*Pièce d'Orgue, Fantasy in G, BWV 572*), Mendelssohn (*Prelude in C Minor*), Brahms (*Prelude and Fugue in A Minor*), and others.

### Music from Baldwin-Wallace

Sunday, March 24, 2:30.

Hear several fine faculty ensembles, including the Elysian Trio, Battu (percussion quartet), a wind trio, a brass trio, and a vocal ensemble performing selections from Johannes Brahms's *Liebeslieder* (Love Songs).



American Baroque

## Musart Series

### Curator's Organ Recitals

Karel Paukert, organ

Sunday, March 3, 2:30.

Works by Sowerby, Foerster, and Wiedermann.

Sunday, March 10, 2:30.

Music of French cathedrals.

### Stabat Mater

Sunday, March 31, 2:30.

Women's vocal ensemble with string ensemble present Franz Lachner's *Stabat Mater* in the garden court; Karel Paukert, director. A brief organ recital follows in Gartner Auditorium.



## FILM

# The Postmodern Movie Musical

Mel Brooks's 1968 film *The Producers* ushered in a new era of movie musicals that spoofed, toyed with, or expanded the conventions of the form. In recent years, the experimentation has run rampant, culminating in last year's *Moulin Rouge*. This series surveys some of the most innovative musicals of the past few years, as well as one groundbreaking modern classic. Each film \$6, CMA members \$4.

### **Moulin Rouge**

Friday, March 1, 6:45.  
(Australia/USA, 2001, color, 35mm, 127 min.) directed by Baz Luhrmann, with Nicole Kidman, Ewan McGregor, and John Leguizamo. A poet falls for a Parisian nightclub singer in this romantic extravaganza that melds medleys of contemporary pop songs to lavishly artificial period settings. A dream of a movie, and a postmodern musical par excellence. Scope print!

### **Dancer in the Dark**

Sunday, March 3, 1:30.  
(Denmark, 2000, color, 35mm, 140 min.) directed by Lars von Trier, with Bjork, Catherine Deneuve, and David Morse. A Czech emigré living in the Pacific Northwest with her son retreats into Hollywood-inspired musical fantasies to escape her bleak and stressful life. This emotionally draining musical won the *Palme d'Or* at the 2000 Cannes Film Festival. In English. Scope print!

### **Cannibal! The Musical**

Wednesday, March 6, 7:00.  
(USA, 1994, color, 35mm, 95 min.) directed by Trey Parker, with Trey Parker and Matt Stone. Five years before their *South Park* movie turned the animated movie musical upside down, Trey Parker and Matt Stone applied the Rodgers and Hammerstein treatment to this tale of real-life 1870s gold prospector Alferd Packer, a convicted cannibal. Very funny, but not for children or the squeamish.



Right: Love's Labour's Lost

### **Love's Labour's Lost**

Sunday, March 10, 1:30.  
(Britain, 2000, color, 35mm, 93 min.) directed by Kenneth Branagh, with Branagh, Alicia Silverstone, and Nathan Lane. Anemic singing and amateurish dancing cannot dampen the giddy high spirits and touching romanticism of this unconventional Shakespeare adaptation, transposed to 1939 Europe and wedded to standards by Gershwin, Porter, and Berlin. Scope print!

### **Jeanne and the Perfect Guy**

Wednesday, March 13, 7:00.  
(France, 1997, color, 35mm, 98 min.) directed by Olivier Ducault and Jacques Martineau, with Virginie Ledoyen. A young Parisian receptionist falls head-over-heels in love with a man who is HIV-positive in this bittersweet movie musical. Scope print!

### **Pennies from Heaven**

Sunday, March 17, 1:30.  
(USA, 1981, color, 16mm, 107 min.) directed by Herbert Ross, with Steve Martin, Bernadette Peters, and Christopher Walken. In this brilliant and haunting blend of fantasy and reality, a poor sheet-music salesman in grim, Depression-era Chicago daydreams himself into cheerful, glitzy, 1930s-style musical numbers. From Dennis Potter's groundbreaking TV series.

### **Tango**

Wednesday, March 20, 7:00.  
(Argentina/Spain, 1998, color, subtitles, 35mm, 115 min.) directed by Carlos Saura. This self-reflexive dance musical (a film director undergoes a midlife crisis while making an all-tango movie) is full of screens, mirrors, projections, and stunningly filmed tango numbers.

### **Same Old Song**

Sunday, March 24, 1:30.  
(France, 1997, color, subtitles, 35mm, 120 min.) directed by Alain Resnais, with Pierre Arditi and Sabine Azéma. Winner of six French Oscars (including Best Picture), this comedy focuses on a group of contemporary Parisians who burst into song at the oddest moments, lip-synching to snatches of popular tunes by Maurice Chevalier, Edith Piaf, and others.

## Special Opera Film

### **The Turandot Project**

Wednesday, March 27, 7:30 and Friday the 29th at 7:30.  
(USA/Germany, 2000, color, subtitles, 35mm, 84 min.) directed by Allan Miller, with Zubin Mehta and Zhang Yimou. This fascinating documentary offers a behind-the-scenes look at a spectacular 1998 production of Puccini's 1926 Chinese opera *Turandot*, staged outdoors in Beijing's Forbidden City by conductor Zubin Mehta and Chinese film director Zhang Yimou (*Raise the Red Lantern*). Admission \$6, CMA members \$4.

## Launch Your Own Endowment

Endowment funds preserve principal and provide a steady and reliable stream of income to the museum in perpetuity. Endowments create lasting legacies that not only support the museum for future generations but remind family and friends of one's values.

The museum derives direct financial strength from its endowment funds. You can create your own endowment now by making a major gift of cash or marketable assets or later through your will. You can also start now with a modest amount and add to your endowment in the future. Other ways might involve a gift annuity or a charitable trust.

To learn more about our endowment program contact Karen Jackson, associate director of planned giving, at 216-707-2585.

## Yet Another Reason to Carry Your Card

Northwest Airlines at Cleveland Hopkins Airport called membership department assistant Christine Wright to report that one of its employees had found the purse of museum member Patricia Randol. The purse contained no contact information except for a Cleveland Museum of Art membership card. The airline called us and we relayed the message to Patricia. So keep that card with you always.

## Take Note

The next **New Members Orientation** will be on Wednesday, April 17 from 6:30 to 8:30. Meet staff members, study a special piece of art with guidance from a docent, chat with fellow members, share your ideas and observations, laugh, and enjoy. Space is limited, and reservations are a must by calling the membership department at 216-707-2268 or 1-888-269-7824 x2268. By the way, even "seasoned" members say they find these orientations helpful and fun. We look forward to seeing you there!

Join the museum and the Cleveland Cavaliers on April 6 for **Art of Sports Night** at Gund Arena. Enjoy discount tickets for the Cavs-Bulls game, see the new Wynton Marsalis museum video, and stop in the museum booth on the concourse. Call Bryan Ralston at 216-420-2472 for more details.

We like to receive **Letters from Members** who share memories of childhood visits to the museum, tell us why they became members, or describe a favorite work of art. We publish (with your permission) some of these letters in this magazine. E-mail letters to [membership@clevelandart.org](mailto:membership@clevelandart.org) or mail to Membership Department. Here is a recent e-mail note:

"I wanted to take a moment to tell you how pleased I was this past Saturday when, as a member, not only was I able to obtain a ticket to the sold-out Picasso show, but I also breezed past the lines and went right in. I wanted to get one last glimpse of some of the wonderful private collection pieces before the show's closing, and it simply would not have been possible if I hadn't recently become a member. I've never been more grateful for my membership than I was Saturday! I bet a lot of people in those lines would have bought memberships on the spot if they knew what wonderful benefits they would get in return. Thanks again!"

## Member Memories

Visiting the museum when I was a child in the 1950s was generally an event for a weekend afternoon. My mother would dress up because she loved to, and my father would do it too just to please her.

First, we'd walk around the Wade Park lagoon—in memory a springtime Eden of blooming dogwoods, cherries, tulips, swans, lovers, and red-winged blackbirds. Then we'd mount the white marble steps, past *The Thinker*, who in those days was still intact. Inside we might view a cowboy movie (always preceded by the announcement of the Five Rules for Good Behaviour) or a concert, then refuel in the cafeteria with a 35-cent plate of orange toast.

It took some years of museum visits before I was old enough to sort out Degas from Renoir and Monet. My favorite art was the pair of stone griffins by the entrance. Fabulous, patient, solid, and enduring, whose beaks I'd gently pet as we passed. Even now, when I'm grown and have learned "do not touch," I'll caress them with my gaze and say, "Hello, old friends, I'm glad to be back!"

Robert Haas, Cleveland Heights  
Member since 1982

### MUSEUM STORES MARCH SPECIAL



#### Handblown Cubist Glassware

Influenced by the Cubist artists, these pieces are hand blown one at a time by glassblowers who use the lampwork technique to create bold geometric shapes and bright colors. Made in the USA. Items from the collection are available to members at an extra 10% off your membership discount—25% off the retail price—through the month of March.

Visit our new online store at [www.clevelandart.org/navigate/store](http://www.clevelandart.org/navigate/store).

Kris Corradetti



MARCH

S	M	T	W	T	F	S
			1	2		
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

**T** Tickets required  
216-421-7350

**✓** Sign-language  
interpreter

**\$** Admission  
charge

**R** Reservation  
required

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

**1 Friday**  
**Highlights Tour**  
1:30  
**Film** 6:45 *Moulin Rouge* **\$**

**2 Saturday**  
**Spring Museum Art Classes**  
**Begin** **\$ R**  
**Gallery Talk**  
10:30 *Seeing Red*  
**Art Course Begins** 10:30 *Hudson River School* **\$ R**  
**Highlights Tours**  
1:30 and 3:00

**3 Sunday**  
**Gallery Talk** 1:30  
*Seeing Red* **✓**  
**Film** 1:30 *Dancer in the Dark* **\$**  
**Family Express**  
2:00-4:30 *Sparkle, Shimmer, and Shine*  
**Lecture** 2:00 *Sublime Thrones of the Mughal Emperors*.  
Susan Stronge  
**Curator's Recital**  
2:30 Karel Paukert, organ  
**Highlights Tour**  
3:00

**5 Tuesday**  
**Highlights Tour**  
1:30

**6 Wednesday**  
**Gallery Talk** 1:30  
*Seeing Red*  
**Highlights Tour**  
6:00  
**Film** 7:00 *Cannibal! The Musical* **\$**  
**Musart Mondial Concert** 7:30  
*Camerata Köln* **\$**

**7 Thursday**  
**Highlights Tour**  
1:30

**8 Friday**  
**Highlights Tour**  
1:30  
**Highlights Tour**  
6:00  
**Textile Lecture**  
7:00 *Jane Dunnewold VIVA! Concert*  
7:30 *Nrityagram* **\$**

**9 Saturday**  
**Gallery Talk**  
10:30 *Art of the Andes*  
**Highlights Tours**  
1:30 and 3:00

**10 Sunday**  
**Gallery Talk** 1:30  
*The Power of the Palette*  
**Film** 1:30 *Love's Labour's Lost* **\$**  
**Lecture** 2:00 *Miniature Paintings and Mughal Jeweled Arts*.  
Joseph M. Dye  
**Family Express**  
2:00-4:30 *Sparkle, Shimmer, and Shine*  
**Lecture** 2:00 *Sublime Thrones of the Mughal Emperors*.  
Susan Stronge  
**Curator's Recital**  
2:30 Karel Paukert, organ  
**Highlights Tour**  
3:00

**12 Tuesday**  
**Highlights Tour**  
1:30

**13 Wednesday**  
**Gallery Talk** 1:30  
*The Art of Self-Defense*  
**Highlights Tour**  
6:00

**Film** 7:00 *Jeanne and the Perfect Guy* **\$**  
**AIA Lecture** 7:30  
*Current Archaeology in Cleveland*

**14 Thursday**  
**Highlights Tour**  
1:30

**15 Friday**  
**Highlights Tour**  
1:30  
**Highlights Tour**  
6:00  
**Studio Class Begins** 6:00 *Painting in Oil* **\$ R**

**16 Saturday**  
**Gallery Talk**  
10:30 *Indian and Mughal Miniatures*  
**Highlights Tours**  
1:30 and 3:00  
**Jazz on the Circle**  
8:00 *Ron Carter Quartet* **\$**

**17 Sunday**  
**Festival of India** 1:00-4:30  
Lecture, dancing, workshops, more

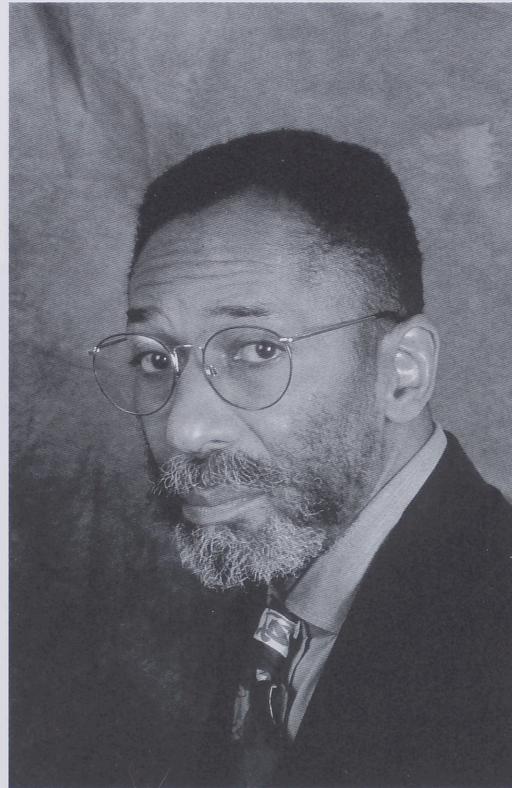
**Gallery Talk** 1:30  
*Indian Sculpture*  
**Film** 1:30 *Pennies from Heaven* **\$**  
**Storytelling in the Galleries**

2:00-3:00 *Tales from India*  
**Recital** 2:30 Robert Parkins, organ and positiv organ  
**Workshop** 3:00-4:30 *Elegant Elephants*

**Highlights Tour**  
3:00  
**Guest Lecture**  
4:00 *Stained Glass and Sculpture of Chartres Cathedral*.  
Malcolm Miller **\$**

**19 Tuesday**  
**Highlights Tour**  
1:30

Ron Carter



**20 Wednesday**  
**Gallery Talk** 1:30  
*What's New: Recent Acquisitions*  
**Highlights Tour**  
6:00  
**Film** 7:00 *Tango* **\$**

**21 Thursday**  
**Highlights Tour**  
1:30

**22 Friday**  
**Highlights Tour**  
1:30  
**Highlights Tour**  
6:00

**Nia Coffee House** 6:00-9:30  
Music, poetry, open microphone

**23 Saturday**  
**Gallery Talk**  
10:30 *Guelph Treasury*  
**All-day Drawing Workshop** 10:30-4:00 **\$ R**  
**Highlights Tour**  
6:00  
**Pre-concert lecture** 6:30  
Beverly Simmons  
**Film** 7:30 *The Turandot Project* **\$**

**Gala Concert** 7:30 *American Baroque* **\$**

**24 Sunday**  
**Gallery Talk** 1:30  
*Guelph Treasury*  
**Film** 1:30 *Same Old Song* **\$**  
**Family Express**  
2:00-4:30 *Sparkle, Shimmer, and Shine*  
**Concert** 2:30  
Music from Baldwin-Wallace

**Highlights Tour**  
6:00  
**Film** 7:30 *The Turandot Project* **\$**

**30 Saturday**  
**Highlights Tours**  
1:30 and 3:00

**31 Sunday**  
**Gallery Talk** 1:30  
*Indian and Mughal Miniatures*  
**Family Express**  
2:00-4:30 *Sparkle, Shimmer, and Shine*  
**Concert** 2:30  
*Stabat Mater in the garden court*  
**Highlights Tour**  
3:00



Virginie Ledoyen  
in *Jeanne and the Perfect Guy*

# The Cleveland Museum of Art

A world of great art for everyone

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**Web Site**  
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**Ticket Center**  
216-421-7350 or  
1-888-CMA-0033  
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Wednesday and  
Friday)

**Membership**  
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[membership@cmaoh.org](mailto:membership@cmaoh.org)

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Audio guide of the  
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mended; call 216-  
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by appointment  
(216-707-2545)

**Print Study Room Hours**  
By appointment only  
(216-707-2242)  
Tuesday-Friday  
10:00-11:30 and  
1:30-4:45

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